

## Paper Allowance Said Liberal

### Rank's Mr. Gain Sizes Up USA

The seriousness of the intentions of J. Arthur Rank, British film leader, with regard to future activities on this continent were brought home to USA and Canadian theatre folk by the visit of his representative, Barrington Gain.

Gain, in his American interview. (Continued on Page 4)

### Freedman Again Heads Indies

Ben Freedman was unanimously returned to office as president of the Independent Theatres Association of Ontario, affiliate of the National Council of Independents. The election took place last week at the annual meeting, held in the clubrooms of the association on Bond St., Toronto.

Harry Lester, Bonita, Toronto. (Continued on Page 2)

### Manager Fined

John Morrisson, manager of a theatre in Scotstown, Quebec, last week pleaded guilty to the charge of allowing minors into his theatre. Magistrate J. H. Lemay fined him \$10.

### Lassie's Record

Regal's "Lassie Come Home" broke a 12-year-old record for the last three days at the Lyceum, Kitchener, Ont.

### More Recruits to Ontario Association

New members of the Motion Picture Theatres Association of Ontario are Phillip Sandler, Centre, Toronto; Mr. Cancilla, Uptown, Orangeville; Mrs. B. K. Moore, Moore's Theatre, Grimsby; Parkway Theatre, Fort Erie; John Walker, Gem, Port Dover; and J. Palangio, Empire, Cochrane.

### Clarification of Order No. 332 Shows General Ads Almost Status Quo

The suspension of Section 10 of Order No. 332, which eased the restrictions on theatre advertising, does not mean that the monthly limit of 25 pounds of paper has been lifted. That was a first impression in a number of theatre



W. RAY JOHNSTON

The president of Monogram Pictures Corporation this month celebrates the thirtieth year of his connection with the motion picture industry. In Canada Monogram, under Oscar Hanson and Harry Kaufman, has moved steadily forward, sharing the good will earned for the company by Johnston's lively leadership.

### Geo. Lynch Handles Monogram, Calgary

George Lynch, well known in Alberta film circles, has become manager of the Calgary branch of Monogram. Lynch was with Paramount for 20 years. Harry A. Kaufman, general manager of the company, was in Calgary to install Lynch.

headquarters but was corrected by a follow-up letter from John Atkins, administrator of Publishing, Printing and Allied Industries. He explained that nothing but Section 10 was affected and it was understood that Section 11, which specified the 25 pound per month limit, stood.

What is gained is that for the period of the suspension of Section 10. (Continued on Page 2)

### Regah, Hagersville, To Barnes, Davidson

Pete Barnes and Lou Davidson have acquired the Regah, Hagersville, Ont., from Howard Hager. It's a 400-seater with two changes per week. New operators will renovate and change policy to three programs per week.

### McMullen Is Now Special Adviser

Though R. G. McMullen, who has been acting as director of the Theatre and Film section of the WPTB since it was created in 1941, has left the post, he remains as special adviser to M. W. McCutcheon, administrator of services, and will continue to sit in judgment on motion picture. (Continued on Page 2)

### RKO at Work On Eight Features

Rosalind Russell, Cary Grant, Ginger Rogers, Frank Sinatra and Katina Paxinou will soon be seen on different sets of RKO-Radio's Hollywood studio. They and such film favorites as Paul Henreid, Maureen O'Hara, George Sanders and Walter Slezak, together with radio comedians Fib. (Continued on Page 7)

## John Grierson Drops War Info Board

Prime Minister Mackenzie King announced last week that John Grierson, head of the National Film Board, will relinquish his post at the end of January as general manager of the Wartime Information Board. He is being succeeded by David Dunton, who has been assistant general manager.

### Fix Esquire, Brantf'd

Esquire Theatre, Brantford, Ont., will undergo \$2,000 worth of alterations.

### Regina Girls Grad As 16 Mm. Proj'ists

Seventeen Regina women completed the National Film Board course in 16 mm. projection, the first class of its kind in Canada.

Their services are being offered through the Regina Women's Voluntary Service.

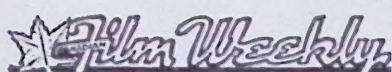
Mr. Grierson, who held the post for a year, is returning to the active management of the National Film Board. He will continue, however, in close association with the Wartime Information Board as special advisor to the government on information.

In accepting Mr. Grierson's resignation, the prime minister expressed the appreciation of the government for his work.

## 'Calling Dr. Death'

First in UNIVERSAL'S new series of thrillers adapted from the popular Inner Sanctum radio mysteries, pre-sold to millions of listeners. A sure-fire hit from the studio that makes the best thrillers. Book now through EMPIRE-UNIVERSAL.





Vol. 9, No. 3 Jan. 19, 1944  
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,  
Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.  
Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ont.,  
Canada. Phone ADelaide 4371. Price 5 cents each or \$2.00 per year.  
Entered as Second Class Matter  
Printed by Eveready Printers Limited, 78 Wellington Street West, Toronto, Ontario

## Canada and Paper

Total war has taught us many things about careful living and given us values we never had before. We have learned that the least thing is important when lives depend on it. Who ever thought that the phrase, "It isn't worth the paper it's written on," would ever be compromised by necessity? Yet today paper of any kind and amount is no longer worthless. No one who understands what paper contributes towards victory as the record of ideas and the container of purely material instruments of war can fail to heed the cry for reducing its use and returning that which has served its immediate purpose.

Paper is not only vital to the continuance of Canada's business and cultural life, it is absolutely necessary to the success of our arms abroad. Added to that, it is Canada's gift to the United Nations, whose stockpiles of imported and domestic papers have been depleted. Some of the countries from which paper came are in enemy hands. Other countries, nearer the battle zones, are concerned with things of steel.

The thing that was so unimportant to us because we had so much of it is now scarce and those who rely on us are worried. We are busy making weapons but paper has become a weapon in itself. Canadian paper, dropped over conquered countries, is bringing hope and courage to our silent allies. Canadian paper, dropped over enemy countries, is bringing the realization of defeat to the people, weakening morale and shortening the war.

The piece of paper you save may be the one that will let loose internal revolt and break the Nazis' back.

### Our Contribution

Canada's newsprint quota is estimated at the rate of 252,900 tons monthly. Of this 200,000 tons goes to the United States, 37,500 tons to overseas markets and 15,400 to the Canadian market. The USA is building a stockpile of what it doesn't use, which is about 18,000 tons per month.

The production of paper is smaller today and the need greater. There are hundreds of uses for paper which did not exist before the war. Canada's restrictive orders on the use of paper here will be followed by similar ones in the United States. Our neighbors are making every effort to save paper. Their own production is also impeded by the war.

### We Asked For It

Our present task, that of supplying paper to other countries, is something we asked for. A few years ago the United States was the leading producer of paper in the world. But by 1941 Canada was producing annually three times as much as the United States. In 1940 the pulp and paper industry ranked first in Canada in capital, wage and salary distribution, and net value of production.

The manufacture of paper was unimportant in Canada until about 1890, when wood-pulp superseded rags as raw material. Our vast timber resources placed us in the front ranks of the industry.

The maintenance of our present position is not only vital to victory, it is important to our post-war plans. To protect our important place by keeping up production is to keep strong an industry that will provide many jobs when the boys and girls come home from the war.

Canada is a paper country. Our allies recognize it as such and turn to us to live up to our position. It is vital to do that. Victory and future prosperity depend on it.

So use less, save more and salvage it when finished.

## Paper Order 332 Clear to Trade

(Continued from Page 1)

tion 10—December 31st, 1943, to March 31st, 1944—theatre men may display any printed poster, bill or card beyond the theatre premises. Such display, with the exception of 24-sheets and cards on public conveyances, were forbidden when Order No. 332 was issued. Discussions with the administrator, led by Syd B. Taube of the Motion Picture Theatres Association of Ontario and Col. John A. Cooper of the Canadian Motion Picture Distributors Association, brought about a realization of how vital advertising is to the life of the theatre.

The application and effect of Order No. 332, as it stands now, was clarified at several meetings of film and theatre representatives. Outside the limit of 25 pounds per month are:

Any material used in any fashion on the theatre premises. Twenty-four sheets.

Cards on or in public conveyances.

Any business forms, records, etc.

Programs distributed inside the theatre if used in the past, provided such programs do not contain outside advertising.

Directories and time tables which specify dates and hours of films to be shown.

Anything on which brushwork or free-hand drawing is used. This is not printed matter under the order.

To be included in the 25 pounds per month are:

Window cards.

Heralds.

Cutouts when used away from theatre.

One, three and six-sheets, which may be used only in established

locations. No new locations are allowed.

Snipes or announcement strips on 24- or other size sheets, if printed.

Other rules are:

An exhibitor who has some stills left after distribution on his premises may place the extras anywhere he pleases—windows, etc.—but must not add to them.

All theatre accessories used beyond the premises must be accounted for on first use only and the exchange is required to keep a record. Exhibitors in subsequent run houses, if the accessories have been used elsewhere first, need not count them in the monthly limit.

It is considered that the present situation is quite satisfactory from a theatre standpoint and it is to be hoped that it will be extended beyond March 31st. Theatre and exchange men have every desire to maintain the spirit of the order and will do their best not to overstep its limits. There is little reason for anyone to find himself outside the specified limits, since 100 one-sheets weigh a total of 36 pounds, 50 three-sheets half of that, and 25 six-sheets under 10 pounds.

Industry officials said that the administrator had been extremely fair and considerate of the position theatre men found themselves in. They are resolved to assist in the saving of paper, now a vital task, in every way they can.

## McMullen Is Now Special Adviser

(Continued from Page 1)

industry matters.

Mr. McMullen, who enjoys a wide personal popularity in the industry, will spend the major part of his time in his office at E. P. Taylor Enterprises, from which firm he was on loan, after January 31st. E. P. Taylor Enterprises embraces 16 prominent Canadian companies.

In leaving the Services Administration in his present capacity Mr. McMullen does not leave behind those motion picture trade problems with which he is most capable of dealing. They will still be referred to him.

The ironing out of many nettlesome problems in the course of his work since 1941 has reduced the amount of his time needed for the task. His busiest months now are in the buying season and he finds it possible today to review his own business affairs more regularly without neglecting the motion picture industry.

## Freedman Again Heads Indies

(Continued from Page 1)

was elected vice-president, replacing Barney Goldhar; Sam Strashin, Cameo, Toronto, replaced Max Starkman as treasurer; and Harry Romberg was re-elected secretary.

The executive board consists of Tom Walton, Bruce McLeod and Max Starkman.

Garson Soloway will again act as public relations counsel.

The association had a strong turnout. The annual report was presented by the president and means of furthering co-operation with other sections of the industry were discussed.

National Council is presenting a brief to Ottawa on frozen rentals shortly.



## The Gang's All Here

with Alice Faye, Carmen Miranda, James Ellison

20th-Fox 183 Mins.  
LUSH MUSICAL PACKS TREMENDOUS EYE AND EAR APPEAL; IT CANNOT MISS AT THE BOX OFFICE

Again 20th-Fox has applied the pattern with resounding success in its latest Technicolor musical. A stunning show of tremendous appeal to eye and ear, "The Gang's All Here" is popular entertainment of the first water. It has everything that the man in the street relishes in the way of diversion. Music, comedy and lovely girls fill the film to capacity.

Producer William Le Baron was denied nothing to assure the box office magnetism of the film, one of the lushest and most lavish musical offerings to come out of the 20th-Fox cutting rooms. Technicolor has been used strikingly in production numbers done with an abandon and an expansiveness that only a Busby Berkeley can achieve. Berkeley's direction has made possible song and dance numbers possessed of powerful showmanship allure. The director has given his penchant for the spectacular a free rein.

The story is of no consequence. What there is of it is a familiar little affair having to do with a romance between a soldier (James Ellison) and an entertainer in a hoity-toity night club.

What matters is the tunes and the comedy. The story fortunately doesn't get in the way very much.

Seven tunes encompassing a variety of moods have been contributed by Leo Robin and Harry Warren. Those calling for a tender treatment are sung by Miss Faye; those requiring boisterousness in their delivery, by Carmen Miranda. As a special treat for the young people there is Benny Goodman and his orchestra.

While Miss Faye and Ellison are looking after the romance, Miss Miranda, Phil Baker, Eugene Pallette, Charlotte Greenwood and Edward Everett Horton are giving out with the comedy—and most satisfactorily.

CAST: Alice Faye, Carmen Miranda, Phil Baker, Benny Goodman and orchestra, Eugene Pallette, Charlotte Greenwood, Edward Everett Horton, Tony De Marco, James Ellison, Sheila Ryan, Dave Willock, Miriam Lavelle, Charles Saggau, George Debbas, Leon Belasco.

DIRECTION, Good. PHOTOGRAPHY, Superb.

## Where Are Your Children?

with Jackie Cooper, Gale Storm  
Monogram 73 Mins.

FIRST OFFERING ON JUVENILE DELINQUENCY HITS THE TARGET AS AN EXPLOITATION PICTURE.

Monogram should be able to capitalize handsomely on its astuteness in being the first in the field with a film taking cognizance of the delinquency problem arising out of the war. In "Where Are Your Children?" it presents exhibitors with an exploitation film that is capable of stirring up plenty of interest. The timeliness of the subject gives the production social significance that transcends its value as mere entertainment. The seriousness of the question of wayward youth in these days of stress makes the film one that parents and others concerned with the problems of youth will want to see.

Youthful delinquency has been treated with understanding in "Where Are Your Children?" The film goes to the extent of showing ways and means of ameliorating the situation. Here indeed is entertainment with a purpose that will prove a powerful magnet for the family trade.

The film tells the story of a good girl who gets innocently involved with the law in her search for a little fun to make her humdrum life more bearable. A casual acquaintance with a boy from the other side of the tracks leads to love. The girl's sister-in-law misunderstands the relation between the two. Driven from home, the girl gets into trouble, but all ends happily for her and the boy after a lot of misery, caused partly by the fact that the youth tries to end the romance after he joins the Navy. The blame for the plight of the young people in the film is laid squarely on the shoulders of parents who permit other interests to interfere with their duties as custodians of their children's welfare.

Jackie Cooper and Gale Storm play the boy and girl nicely. Patricia Morison handles well the role of a juvenile court officer.

Jeffrey Bernard more than deserves the producer credit. William Nigh's direction is good.

CAST: Jackie Cooper, Gale Storm, Patricia Morison, John Littel, Gertrude Michael, Addison Richards, Herbert Rawlinson, Betty Blythe, Anthony Ward, Charles Williams, Evelyn Eaton, Jimmy Zaner, Sarah Edwards, John Laurenz, Neyle Marx.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Isle of Forgotten Sins

with John Carradine and Gale Sondergaard

PRC 82 Mins.  
ACTION-PACKED SOUTH SEAS MELODRAMA OFFERS PLENTY OF ENTERTAINMENT.

Here is an ambitious offering in the modest budget field. This melodrama of the South Seas has plenty of action, and has been well directed by Edgar G. Ulmer, who wrote the original story. Peter R. Van Duinen provided excellent production values and Raymond L. Schrock wrote the screenplay. Ira H. Morgan contributed splendid photography.

John Carradine and Frank Fenton, expert deep sea-divers, learn the location of a liner that was scuttled by its captain, Sidney Toler, and its purser, Rick Vallin. In the hold of the sunken boat is \$3,000,000 in gold.

Toler and Vallin deliberately bait Carradine and Fenton, determined to highjack the gold from the ambitious sea divers. When the treasure is finally brought to the surface, Toler, Vallin and their henchmen overpower the divers and take the loot from them.

Toler and Vallin quarrel over the spoils and kill each other. A monsoon sweeps away the treasure, but Fenton, Carradine and his sweetheart, Gale Sondergaard, are saved.

CAST: John Carradine, Gale Sondergaard, Sidney Toler, Frank Fenton, Veda Ann Borg, Rita Quigley, Rick Vallin, Betty Amann, Tala Birell, Patti McCarty, Marian Colby, William Edmonds.

CREDITS: Producer, Peter R. Van Duinen; Leon Fromkess in charge of Production; Director, Edgar G. Ulmer; Author, Raymond L. Schrock; Screenplay, same; Based on story by Edgar G. Ulmer; Cameraman, Ira Morgan; Editor, Charles Henkel, Jr.; Art Director, Fred Preble; Dialogue Director, Ben Kamsler; Special effects, Gene Stone; Music, Leo Erdody.

DIRECTION, Excellent PHOTOGRAPHY, Excellent.

## Blind 'See', Hear WB's 'Desert Song'

Using a seeing eye commentator, a unique experiment was conducted at the Brooklyn Academy of Music recently under the auspices of the Industrial Home for the Blind with the showing of Warners' "Desert Song." The scheme is getting a try-out with a view to national adoption by veterans' hospitals.

## The Heat's On

with Mae West, Victor Moore, William Gaxton

Columbia 80 Mins.  
MILD MUSICAL MAY GET BY IN NEIGHBORHOODS THANKS TO DRAWING POWER OF NAMES IN CAST.

The heat isn't on long enough in this film to warm up the paying customers sufficiently to warrant any more than a lukewarm reaction. Although the intentions were apparently good, the picture misses fire badly. If the film fails to make its mark it cannot be said to be any lack of drawing names. The production boasts a number of names that mean something at the box office. Witness the presence in the lineup of Mae West, Victor Moore, William Gaxton, Hazel Scott and Xavier Cugat and his orchestra. The trouble is that the script writers and directors have not been able to extract the best from the talent available to them.

The film possesses just about enough good moments to get by in the neighborhood theatres. Moore and Gaxton do a lot with weak material. Everytime the Cugat outfit appears the entertainment perks up immeasurably. Also of great help are several sequences making use of the talents of Miss Scott and Lina Romay. Miss West doesn't come up to expectations, overdoing the part of a worldly-wise musical comedy star of the hard-boiled school.

The story has Gaxton and Alan Dinehart as stage producers competing for the services of Miss West. The former enlists the aid of Moore, brother of Almira Sessions, head of a crusading group. Moore makes available to Gaxton funds of the morals organization to put on the show. A mess of complications results.

Other players not already mentioned who are prominent in the doings are Lester Allen and Mary Roche.

Milton Carter functioned as associate producer, and Gregory Ratoff directed in slipshod manner.

CAST: Mae West, Victor Moore, William Gaxton, Lester Allen, Mary Roche, Almira Sessions, Hazel Scott, Alan Dinehart, Lloyd Bridges, Sam Ash, Xavier Cugat and orchestra, Lina Romay, David Lichine, Leonard Sues, Jack Owens, Joan Thorsen.

DIRECTION, So-so. PHOTOGRAPHY, Good.





# BOOK NOW!

## SUBMARINE BASE

John Lital  
Alan Baxter  
Iris Adrian

## TIGER FANGS

Frank Buck  
Buster Crabbe  
Fifi D'Orsay

## THE GIRL FROM MONTEREY

Armida  
Veda Ann Borg

## HARVEST MELODY

Rosemary Lane  
Johnny Downs  
Radio Rogues  
The Vigilantes

## THE BLACK RAVEN

George Zucco  
Noel Madison

# BOOK NOW!

**Producers Releasing Corporation**  
LIMITED

Executive Offices:  
277 Victoria St., Toronto, 2, Ont.



## Sketches in Sulphuric Acid—No. 8

These press releases were written by a movie publicity man while suffering from Acute Blurbitis, a condition resulting from slow saccharine seepage. The effect of Acute Blurbitis is violent revulsion, leading to reversal of customary conduct. The publicity man has now fully recovered and is back in line but his soul, in the form of these uninhibited expressions, goes marching on. The persons and events depicted herein are fictitious and any resemblance to living persons is purely coincidental—except in such cases where someone recognizes himself and is foolish enough to admit it by getting mad publicly.

### CHAIRMAN OF THE BOARD

Gibb A. Shuckel has been re-elected Chairman of the Board of Directors of Epitome Productions, Inc., it was announced yesterday. Mr. Shuckel's popularity with his associates grows each term. This year he did not require as many stooges and forged proxies as last, when the ballot box had more stuffing than a forty-pound turkey.

Congratulations are already pouring in from trade paper editors ordered to beat up a typographical hand on the threat of cancelled advertising budgets. Messages are arriving hourly from old partners undergoing their customary incarceration or—as the case may be—periodic freedom.

Many wires have arrived from Mr. Shuckel's alma mater, Aliboo U, Lazy Liver, N.D. He came there from Upper Downbeat, S.D., in a covered wagon—or as it came to be known later, the Black Maria. "Aliboo U" is a colloquialism for bastille. He heads the Dishonor Roll there and is the leading bust in its Hall of Ill-Fame.

An enterprising youngster, at the age of seven he was adept at stealing the shoelaces from a hurrying pedestrian, draining the ink from a stranger's fountain pen in a crowd, and snatching a locker key from someone's bathing suit with his toes while both were lying in the sand. For many years after he branched out he acted in an advisory capacity for the USA—United Swipers' Association.

His first job out of reform school was that of putting on the writs for a bailiff. Having a one-crack mind he still adheres to the phrase he coined in those days: "Possession may be nine points of the law—but repossession, ah!" He is still so mean he would garnishee a relief cheque.

These experiences led him to be called to the bar at the age of 21 by the postman, who delivered a ten-buck degree from a law mill. His first shingle bore the motto: "Never Say Die—Say Damages!" He soon joined the firm of Zomd, Blutt, Shnudder and all points west, with whom he first pooled his lack of resources. After they tired of trying to collect their end of joint swindles from Shuckel they made several attempts at giving him a permanent waive. The epitaph they picked out for him is "No Surrender Value."

As a lawyer Mr. Shuckel got so sharp he could find a loophole in a songsheet and he is famed in legal circles for originating what is now known as "The Shuckel Shakedown." He has never appeared in court in behalf of a client for the same reason that his associates are under orders to remove his picture from their office walls when the policeman comes around selling tickets to the annual ball.

During the depression his financial resources hit rockefeller bottom but he fought his way back bravely from his first million. Pretty good for a guy who used to think that a soup stain was a vulgar display of prosperity.

Mr. Shuckel, an expert in the use and abuse of people, is a prominent speaker with a voice you can't forget—it sounds like clods of earth klunking against a coffin. His associates, who will testify that he is one of God's ignoblemen, have a saying: "Pray for sunshine but always be prepared for Shuckel." They address him friendly as "G.A." to his face and refer to him as "N.G.S.B." behind it. A man of sudden ideas, you never can tell what he will do next—or who.

Gibb A. Shuckel is married to the former Rotunda Dricky, sister of the Epitome star, Mickey ("She'll knock the press right out of your pants") Dricky. After 20 years of marriage he confesses that he still misses Rotunda—even when he is with her.

Under the shrewd guidance of Gibb A. Shuckel, Epitome Productions has become known as "The Thanksgiving Company—More Turkeys Annually Than All the Rest Together."

## Rank's Mr. Gain Sizes Up USA

(Continued from Page 1)

views, said that "Mr. Rank hopes to set up some sort of organization which will be in a position to distribute American as well as his own and independently produced pictures." Rank has made it plain that he intends to compete with Americans for post-war markets in those territories which they formerly had to themselves. In answer to the expressed concern by the Americans, the English leader has offered to share markets with them under arrangement.

What Rank has in mind about Canada can only be guessed at. Though also Britain's leading exhibitor, controlling many hundreds of theatres, he is at present making statements only with regard to the distribution situation. It is known that he is interested in Canada, however, the rumor that he has a hand in a leading Canadian circuit being frequently revived. There is even a story in film circles that he paid a visit to this country some months ago.

Rank said a while back that he was prepared to establish his own exchanges on this side for the distribution of British films if necessary—a move that would entail an estimated expenditure of something like \$30,000,000.

The visit of Gain would seem to indicate that Rank is still firm in his determination to find wider distribution on this side one way or another. Gain, Rank's financial adviser, admitted that the latter, who owns 25 per cent of Universal, was willing to buy into an American company. Gain has the authority to make such deals.



JOHN GRIERSON

Head of the National Film Board, he has relinquished his management of the Wartime Information Board but will act in an advisory capacity.





## 'George in the Home Guard' Columbia's Prize BO Bait

COLUMBIA head offices in Toronto were the scene of some unexpected excitement after the first boxoffice reports of George Formby's latest, "George in the Home Guard," came in. Formby, off Canadian screens for a long time, returned with a popularity which threatens to match and perhaps exceed that of his best and biggest days in Canada.

With Formby in this latest and best of his comedies is Edward Rigby, who made such an impression in "Salute John Citizen," and Dinah Sheridan.

"George in the Home Guard" is Formby getting in and out of trouble between musical renditions and amid uproarious slapstick.







OF CANADA LTD.  
277 Victoria Street,  
Toronto.

★

## Where Are Your Children?

The film about one of the greatest problems of to-day. Monogram's treatment of this has won the acclaim of Juvenile Court officials, social workers and leading citizens. It has caused excitement in the industry

**BOOK**  
this smash  
boxoffice  
attraction  
**NOW**

**WHERE ARE  
YOUR  
CHILDREN?**

has been called one of the most important films of the year by trade and daily paper critics

★

The new "big name" company  
in the industry.

**MONOGRAM  
PICTURES**

Toronto, Montreal, St. John,  
Winnipeg, Calgary, Vancouver.

# Those Were the Days...

(Contributed)

**T**HOSE old silent film houses are really something to look back at with a touch of nostalgia. Most of them went up in the early 1900's, struggled pitifully with streaky, jumpy one-reel westerns and periods of colored slides accompanied by a sponge-voiced tenor, gradually lengthening the programs, improving the projection and adding prizes to bring in the crowds and make them film-minded. The exhibitor who stayed in the business from the first was a rarity. Usually he was a born showman. Others had no idea of showmanship and soon failed and became tinsmiths or grocers, and more energetic and fearless young men took over. One in particular, a man named R. R. Dowsley, sold out and opened one of the first exchanges at Prescott, Ontario. He serviced the small-town houses in the district with three complete programs (film, slides and songs) each week for \$27 a week. The exhibitors presented, for 15 cents a customer, a comedy reel, two reels of horse opera and a two-reel feature. On Saturdays they rang in a cliffhanger and upped the price to 25c.

As the years slowly advanced, the film houses in the larger towns developed. They installed silver screens, comfortable seats, colorful and elaborate lobbies and decorations, non-stop programs, two motor-propelled projectors and regular staff projectionists. Provincial regulations aided in advancing the film fare for fans.

But the smaller places seldom progressed to any noticeable degree. Some of them retained their original characteristics until sound closed them around 1930 or earlier.

**T**HE customers sat on kitchen chairs and wooden benches that slanted with the floor of the theatre, many a patron finding himself sitting on the edge of his seat through no fault of the screen epic but because gravity persisted in enforcing its legal rights. The slanting floor was also a grand excuse to drop a pop-bottle on its side and hear it go clattering downhill to the screen, noisily meeting every chair leg on the way.

Pot-bellied stoves heated the theatre and when the weather outside tended to sub-zero depths, logs were piled in and the stoves, from foot-rests to stovepipes, became red hot. And although the films were silent, the theatre was not. Audience conversation vied with the player-piano for superiority. Tied in was the metallic

whirr of the projector which permeated the stuffy air since the projection booth had no ventilation except a tiny window and a door opening into the house. Often the manager and his family lived overhead and reached their apartment by a wooden stairway inside the theatre. When they and their friends scampered up and down, the sound effects were suitable to the Ku Klux Klan sequence in *The Birth of a Nation*! Then, at the rear, was the rewind room where the reels were taken after they came off the projector and rewound for the next showing. This was usually either doorless or unventilated so the tremendous roar reached the customers without a degree of depreciation.

Patrons arriving outside the theatre could not be sure if the program was half-way through or had yet to begin, for it never started on time, and frequently the manager would hold it up until a favourite patron arrived nearly an hour late. To get in, the customer had to clamber up a flight of steps to the box office, passing through a huge entranceway which was closed in shut hours by a large wooden door that slid on rollers. The door served as a billboard when closed.

**T**O REACH the projection booth the operator had to climb a wooden ladder into the rewind room, then walk a perilous 18-inch-wide catwalk along a railingless wall. Inside he sat down beside the machine which had only a 1,000-foot capacity and when one reel was run off, he slid the lamphouse into the slide-projector position until he could thread the next reel and start it rolling. When there was no slide there, the customers got a perfect view of a large, white light, frequently decorated by a crooked purple streak caused by a crack in the condenser lens. Should the operator become engrossed in what the screen was presenting (he watched through a tiny opening in the front of the booth, his neck cramped since the opening was seldom in the right place) he would forget that he had to crank the machine and when that happened the screen characters would go into a slow-motion act and, sometimes, almost stop altogether. At a blow on the wall from the manager, who was in the box-office underneath, he would return with a start from the screen world, realize his arm was practically in a paralytic condition, and speed up, the screen players suddenly switch-

ing from slow-motion to amazing speed.

Even so, those old houses gave their public some good shows. "The Covered Wagon" was one that will live in memories forever, as will "Peter Pan" and "If Winter Comes". Larry Semon will be long remembered by their patrons along with Hoot Gibson. Harry Langdon can count among his fans today many who thrilled and guffawed at his antics on the linen sheets.

Seldom were these houses privileged to show such epics as Griffith's great sleeper, "The Birth of a Nation," since they were road-showed across the country with large orchestras and to tremendous boxoffice. But Harold Lloyd depended on them for thousands of followers, Reginald Denny knew their value, as did Rod la Rocque, Ernest Torrence, the Gish girls, Otis Harlow, Martha Mattox, Lucille Ward, and many more.

## Siegel Resigns From Republic

M. J. Siegel has resigned as studio head of Republic Productions, Inc., a position he has held for the past several years. His resignation has been accepted by Herbert J. Yates, Sr.



**WIN BARRON**

Paramount publicity man in Canada, whose voice is known to millions as a commentator for Paramount Canadian Newsreel, which will soon be shown in every Canadian armed service camp as a result of a newsreel survey recently completed by the Canadian War Services Committee.



## Biz Roundup On At Vitagraph

Vitagraph, Ltd. will again participate in the annual Warner Bros. drive as a separate unit. This year, the 21-week sales blitz is tagged "Warners 1944 Round-up", all dressed up in git-along-little-dogie-style, writes Glen Ireton, company press agent. What follows below is word-for-word from Ireton:

"Lone Wolfe" Cohen, top Dominion hand, reports that, as a result of eastern and western time-tests, his six brone managers are as fit as a fetlock for the greatest display of exhibitor-brandin' ever witnessed in the show-world corral.

Here it is in cowpunchy language:

The Canadian WB Ranches has already tossed saw-buck-backed-up salvos of braggin' right at each other's passes as to what they is goin' to do in the matter of datedoggin', shorts-ropin' and re-issue-milkin'.

Take fr'instance Canuck Coval, the Montreal mustang, who allows as how his high-school horse Kiely can outpernt eny performin' colt from Calgary what Stampede Sam Pearlman can toss into the arena with or without amber spot.

Then thars Injun Joe Plottel, from a long line of Toronto Blackfeet, what claims he ain't goin' to take eny more of the kind of sass Musher Dalgleish was dishin' out B.C. (before contest) in B.C. (British Columbia, the germ of the ocean).

That leaves Bluenose McKenzie, the N.S. (could mean Nova Scotia) sea horse, stackin' up agin Horsey Matthews.

So, thet's the way they is comin' outa the shutes on the first go-around. You takes yer pick, and shovels yer own way out.

## 'Harvest' Heads Film Daily Poll

MGM's production of "Random Harvest," starring Ronald Colman and Greer Garson, produced by Sydney Franklin and directed by Mervyn LeRoy, has been rated 1943's number one feature release by USA critics and reviewers for press and radio, voting in the 22nd annual "Ten Best Pictures" poll conducted by Film Daily.

Runner-ups for ten best honors were Paramount's "For Whom the Bell Tolls"; three Warner productions, "Yankee Doodle Dandy," "This Is the Army," "Casablanca"; MGM's "The Human Comedy"; Warner's "Watch on the Rhine"; UA-Noel Coward's "In Which We Serve"; Paramount's "So Proudly We Hail"; and UA-Sol Lesser's "Stage Door Canteen," in that order.



Fred Varlow, assistant manager of the Garneau Theatre, Edmonton, and Walter Wilson, manager of the Capitol Theatre, Edmonton, are shown presenting a pony to Gloria Blonjeaux, holder of the lucky ticket donated by the Edmonton Salvage Committee which sponsored a rags and fats drive that brought in 10 tons of rags, 6½ tons of fats and 1,400 kids to the Capitol for the matinee.

## N. S. Theatre Fire Causes \$2,000 Loss

A 15-minute fire which broke out in the rewinding room of the Majestic theatre, New Waterford, Nova Scotia, recently, was estimated to have caused \$2,000 damage. Operator Harry Gregor was warming up his machines at the time and suffered shock and burns to his hands.

Damage was confined to the film rewinding room and the attic over it was scorched. The projection equipment was unharmed and when the fire department arrived the sprinkler system had the blaze under control.

As a precautionary measure 300 children in the theatre at the time awaiting the start of the afternoon showing were led from the building by the staff in an orderly manner.

**"TEST FILM, 10,000 cycles 35 mm., with easy instructions, so that you can focus your Sound Lens in absolute precision and secure clear sound and the Maximum from your sound System. Just what many theatre owners have longed for! Bargain \$6.60."**

## MPTOA Men Are Mayors, Councillors

F. O. Graham of the Roxy Theatre was elected mayor of Kingsville, Ont., and Gary Hogarth, who is associated with him, was elected councillor. Hogarth is chairman of the South-western Division of the Motion Picture Theatres Association of Ontario.

Floyd Rumford, also a member of the association, was re-elected mayor of Forest, Ont.

Mrs. Eva Delaney of Delaney's Theatre, Ganonoque, Ont., was recently elected to the council there.

## Palace Done Over

Palace, London, Ont., which recently came under FPCC banner, is undergoing alterations. It seats 874.

## RKO at Work On Eight Features

(Continued from Page 1)

ber McGee and Molly will highlight eight attractions, two in Technicolor.

First before the cameras will be "Elizabeth Kenny," starring Rosalind Russell, with Edward Dmytryk directing.

Cary Grant, as a cockney battling out of London's underworld, will star in "None But the Lonely Heart," from Richard Llewellyn's novel. Clifford Odets will make his bow as director, working from his own screen version of this best-seller.

Ginger Rogers will star in "The Gibson Girl," in Technicolor. Premise of this story is the creation of a new era for women through Charles Dana Gibson's creations.

Frank Sinatra is now rehearsing his role for his second starring picture, untitled as yet, which Tim Whelan will direct. His first, "Higher and Higher," in which he is co-starred with Michele Morgan and Jack Haley, will be released in late January.

"The Spanish Main," a Technicolor action-romance of seventeenth-century pirate days in the Caribbean, will group a cast that tentatively includes Paul Henreid, Maureen O'Hara, Arturo de Cordova, George Sanders and Walter Slezak.

"The Fabulous Invalid," from the Broadway play by George S. Kaufman and Edna Ferber, will be produced by David Hempstead as an all-star musical.

Katrina Paxinou will be starred in "Mama's Bank Account," based on Kathryn Forbes' novel, recently condensed in Readers' Digest.

Fibber McGee and Molly will be starred in "Heavenly Days," a comedy set in Washington.

All eight films are in varying states of preparation for the cameras.

## Barber to Army

Ed Barber, projectionist of Centre, Chatham, Ont., has joined the army.

## Civic Show Biz

Walker Theatre, Winnipeg, owned by the city, has been rigged up for school theatricals. Many school auditoriums don't meet fire regulations.

## Two Montr'l Houses To Famous Players

Orpheum and Gayety theatres, Montreal, are now on the Famous Players chain. Orpheum is a seven-day house seating 1100 and was formerly operated exclusively by Variety Amusements. Gayety shows burlesque.

**SAVE 20% OR MORE OF YOUR MONEY**

ON "THE BEST IN SOUND, PROJECTORS AND COMPLETE THEATRE SUPPLIES"

SPECIALISTS FOR 25 YEARS

ASK THE MAN WHO KNOWS US

**DOMINION THEATRE EQUIPMENT CO**

537 DAVIE ST. VANCOUVER B.C.



*Deanna*  
**DURBIN**  
*Franchot*  
**TONE**  
*Pat* **O'BRIEN**

**THE MOST  
POPULAR  
PICTURE  
SHE EVER  
MADE!**

**HIS BUTLER'S  
SISTER**

**3<sup>RD</sup>  
WEEK  
UPTOWN  
TORONTO**

**OVERFLOW  
CROWDS  
EVERYWHERE!**

**A UNIVERSAL PICTURE**  
Released in Canada by  
**EMPIRE UNIVERSAL FILMS LTD.**